

monster WORLD

No. 1, Nov.

COLLECTOR'S
EDITION

35c

**BATTLE of the
FRANKENSTEINS**

**MAD
DOCTOR
of the
HORROR
FILMS**

**6 MONSTERS
FOR THE PRICE OF
ONE!!!** READ WHAT
THESE HORROR STARS DID
IN THE BLACK SLEEP MOVIE

MONSTER COMICS
A NEW FORM OF STORY-TELLING
FEATURING THE MUMMY



BIRTH OF A MONSTER



MONSTER WORLD

the new "baby" in filmland's realm of the Unusual, the Weird, Fantastic & Horrifying, has been declared "an authentic miracle" by no less an authority of the supernatural world than Dr. Acula himself. Speaking from his crypt in Carpathia, the aged doctor (who admits to 500 years) said, "I've seen many strange occurrences in my day—correction: night—but few to equal the birth of a baby that is practically 7 years old the day it is born!"

How can this be?

Well . . . in February 1958, the world's first filimonster magazine was born: FAMOUS MONSTERS. Now here's an Open Secret: for all practical purposes, FAMOUS MONSTERS and our brand new companion, MONSTER WORLD, are one and the same!

Same editor . . . same publisher . . . same staff . . . same great stuff!

News . . . reviews . . . previews . . . interviews! Fabulous fotos of fienddom's finest: Karloff . . . Lugosi . . . the Chaney's . . . Lorre . . . Lee . . . etc. . . often with authentic autographs!

You asked for FAMOUS MONSTERS 12 times a year—it's here! Just think of MONSTER WORLD as "Son of Famous Monsters"—a brand new title but with all the knowhow you're entitled to expect after 7 years of successful publication.

One month, FM; 4 weeks later, MW. Like—wow!

We know you'll like our new "baby". You know, there are babies and there are babies—this one has the kick of a newborn tyrannosaurus! It should have—look at who its pop is: "Faurus" J. Ackerman, the only monster editor old enough to remember dinosaurs when they didn't have to be built and animated!

—James Warren
Publisher

Below, Jack Pierce's skilled hands—which have chilled you with make-ups on Karloff & Lugosi and other greats—spend 6 hours with a mixture of cotton strips, spirit gum, greasepaint and Fuller's Earth to turn Tom Tyler into the ancient living-horror of *THE MUMMY'S HAND* (Universal 1940).



monster WORLD

NUMBER 1

NOVEMBER 1964

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FANG MAIL

WRITE

us a letter—the United States Ghost Office needs your business! Wanna give us the "business" . . . get an opinion off your hairy chest . . . or a monster off your back? Just say your say, in say 1,000 words or less, and mail it today. Be sure to place a 5¢ stamp (from an incredibly shrunken Kong!) on the envelope, and address to The Night Mayor of MONSTER WORLD at 1425 E. Washington Lane, Philadelphia, Penna. 19138. All letters accompanied by a \$100 bill will be answered personally; others may be published in these pages.

THE LOSS OF THE LITTLE GIANT

Last nite (March 23d) Peter Lorre died. I feel as if I'd lost something and I know I'm not the only one. Ever since I can remember I have been hearing the name Peter Lorre, often as a description of the ultimate in sinister portrayals. I know also that he could play any kind of role he tried, not just the sinister type. His portrayals in 20,000 LEAGUES UNDER THE SEA and Richard Matheson's THE RAVEN are examples of Peter Lorre as a comedian. He had a peculiar knock even among those in movies. When he was on screen your attention never wandered. Perhaps it was personal magnetism but whatever the case, few people, including movie persons, have that quality that rivets the attention.

There are letters I write for fun and there are duty letters but this letter is one I couldn't keep inside of me.

MARGARET WELLER
Springfield, Ore.

MORE ON LORRE

I am very saddened by the recent deaths of great men in Monsterville: Willis O'Brien, Tod Browning, Charles Laughton—and now Peter Lorre. I am sure many people are grieved and I hope you devote a great deal of a forthcoming issue to this great actor. Just a little while back I saw him in his latest role, co-starring with Vincent Price, King Boris and others. Such a man you would never think of dying such a sudden death. He will surely go down with such greats as Lon Chaney, Bela Lugosi & Willis O'Brien. All the staff of FAMOUS MONSTERS should have been deeply grieved by Peter Lorre's passing.

LLOYD GAREH
Willowdale, Ont., Canada

TYPICAL OF THOUSANDS

I am shocked beyond belief as I write this letter; Peter Lorre is dead. Not 5 minutes ago I was sitting listening to the radio, while reading, when I heard the bulletin.

Yes, it's true. He is gone. I have had many heroes but Peter Lorre always held a special place in my heart—and indeed my heart aches now. My feelings are numb. Indeed, I do not know what to say or do.

There was always something different—indeed strange about this man. But yet in all his strangeness one could not help but like him. In all his sinister roles one couldn't help but love him—those bulging eyes, that impish smile, that whining, whimpering, sometimes humorous voice—all of these are stillled forever.

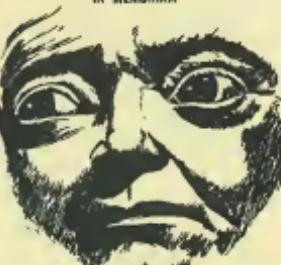
But perhaps they aren't stillled entirely forever—for they will continue as long as televisions have late shows—as long as projectors still have film to run. He will live in the hearts of his many fans, forever.

PAMELA MARLPE
Norwich, NY

* The staff was indeed saddened by the loss of this unique star. Our editor was at his funeral and was one of the overflow crowd who heard his friend Vincent Price say farewell to him for the world.

And we have become aware of a new phenomenon. Lon Chaney St. was long dead when

IN MEMORIAM



An impression of the Late Peter Lorre by
Tim Slaten

we started FAMOUS MONSTERS; Bela Lugosi departed this "vale of tears" 2 years before FM came into being; now, for the first time, a major monster motion picture personality has died when there is a central source to which all expressions of sorrow & appreciation can be directed. It had not occurred to us that this would be so until our office began to receive the unanticipated number of outpourings of affection for the late Peter Lorre.

Regrettably, we also received some unjustified criticism directed to our companion magazine, FAMOUS MONSTERS, which was entirely a matter of ignorance of publishing problems on the part of the writers. We were taken to task because in our 28th issue we "slighted" Mr. Lorre by devoting less than a single page to his death. We would be the first to agree that his passing rated more than a mere page but must draw the attention of those who were disappointed to the fact that we are not published on a weekly schedule. Had Peter Lorre died 2 or 3 weeks earlier, it would still have been possible to feature several pages about him in issue #29 but his death came beyond deadline time when about 99% of the issue had already been printed.

HURRAY FOR LEE

Thank you for publishing Christopher Lee's letter. He certainly does belong in the category with Lugosi & Karloff. His acting is perfection, even as theirs.

I enjoy FM more every time I read it. I have yet to read a copy without developing goosebumps. Well, that's what I buy it for. The only trouble is, if it keeps getting better—how long before you scare me to death?

MRS. BARBARA TUCKER
Huntsville, Ala.

THE 2 FACES OF THE MONSTER MEET THE 7 FACES OF DR. LAO

In your 28th issue I think a little more care could have been taken with the MONSTER review. You underemphasized the development of the 2d head, which was really the best part of the story (After the head came up, things got pretty hokey). Then at the end the creature does not carry off Stanford's wife but rather Suzuki's secretary. And the critter doesn't split till after it's carried off the girl, and doesn't carry her off till after Suzuki dies. The shaggy half succeeds in dousing the secretary into the volcano, while Stanford recovers. Then Stanford pitches it in the lava.

Thanx for including 7 FACES OF DR. LAO. I just saw that picture. It was terrific. No, stupendous. That picture displays some of the greatest talent & best mixture of emotions. I'd like to be among the first to predict it wins next year's Hugo for visual presentation.

RICH WANNEN
Webster Graves, Mo.

GOHOL DAYS VS. SCHOOL DAYS

In these past 2 years I have learned more about monsters (thanks entirely to FM) than I have in any subject in my 10 years of schooling. I am an amateur expert on monsters. I have an education in monsterville I never thought I could acquire. Since your mag, I can write better & longer books, draw even better pictures! I thank you very much for giving me this education and I beg you to keep up the good work.

BRUCE LINSEY
Colorado Springs, Colo.

FEET OF CLAY

Who are you trying to kid? Any half-baked golem I've seen could tell that the very un-mysterious Mystery Photo in FM #29 was from that infamous flipside TEENAGE MONSTER.

ROBERT G. YOUNG
Spartanburg, S.C.

BETTER THAN BLOOD!

I have just received your July FM. As usual it is a big smash! I like your mag even more than blood! To a bunch of friends and I your mag would be much better if it had more Frankenstein in it.

GALE BOWSER
Berkeley Heights, NJ

SUPERSTEIN!

I think I have created the ultimate fictional character. This will interest both Monster & Super-Hero fans as he combines the best of 2 possible worlds. Faful Acker, magazine editor, says the magic word—WilliamHenryPratt—



CAPTAIN FRANKENSTEIN
By Jim Jones

and the lightning struck! The smoke slowly clears away, and in his place stands . . . Captain Frankenstein!

I wonder if some of the readers would suggest what I should do with the Captain?

JIM JONES
Vista, Calif.

TALKATIVE READER

In FM's '64 Yearbook I most enjoyed "Terrors from the Time Machine" altho I liked the Lon Chaney Sr. article very much. #22's Lugosi story was marvelous and I most enjoyed the behind-the-scenes parts of the article. #23—I like the interview with Boris Karloff. I like to hear what the stars have to say about their old movies. In #24 I think the WEREWOLF OF LONDON article was overshadowed by the first part of the "Amazing Ackermanster". In #25 it was naturally the KING KONG article, as in #26. #27's best was the last part of KONG followed closely by "The Ackermanster". #28's best: "Unmasking the Phantom". Incidentally, Lon Chaney's PHANTOM is playing at the main



Talented reader BUFORD COLLINS of Macon, Ga., in his remarkable make-up as Karloff's Frankenstein Monster & Chaney's Quasimodo, The Hunchback of Notre Dame.

street Cinema (all the time) at Disneyland. #29's best was THE FLESH EATERS foto. I like FM so much that I am buying back issues and have subscribed. I also got a complete set of SPACEMEN & am working on SCREEN THRILLS.

TOM MONTGOMERY
Indianapolis, Indiana

NITE KAPP

I am in favor of biographies. I think if you selected all personalities who can be identified with monster movies (Dwight Frye, Ter Johnson, Conrad Veidt, Rondo Hatton, for example) you would have a fairly large list.

As most of his fans insist be, I am very anxious to see Lon Chaney Sr.'s talking UNHOLY 3, which I am sure needs not be described. If it is a sound film I think it might be shown on TV but to my knowledge it never has. (Or has.) My father has never seen it either. Perhaps you could suggest that your readers all write to the 3 major networks and ask them to put it on, if possible, the way you did with AIP and the filming of 7 FOOT-PRINTS TO SATAN.

PHILIP KAPP
Brooklyn, NY

* Our campaign worked—AIP is interested in filming 7 FOOTPRINTS TO SATAN.

GENERAL COMMENTS

I think FM is great and I especially like your Filmbook idea. My unanimous choice for a Filmbook is THE WOLFMAN. I believe that is



the best horror film ever made. I would also like to see MAN-MADE MONSTER as a Filmbook. This film is hardly ever mentioned in your magazine and I think it is one of the greats. It has one of my favorite thrill sequences in it; this scene is where Lionel Atwill, after a great laboratory sequence, turns a swivel table over, showing a gleaming, glowing electric man (Chaney Jr.). My other choices are THE INVISIBLE RAY & HOUSE OF FRANKENSTEIN. Some day I hope you will run a deserving article on THEM!

I think you should run more articles on Lon Chaney Jr. His biography in #11 was great but let's have more on this great actor. Caradine in #20 was a very good blog. Let's have one on Dwight Frye. As Fritz the hunchback, Frye gave a most convincing portrayal of a mad doctor's assistant.

Lately you have been neglecting Lugosi, Karloff & Chaney Jr. Run more articles on them like you did with Karloff in "Meet With A Monster". I think these 3 are the first kings of horror films besides Chaney Sr.

JERRY CARWETH
Kalamazoo, Mich.

* WOLFMAN Filmbook coming up, also the original FRANKENSTEIN. Lugosi feature in current #30 FM. Exclusive Chaney Jr. interview with brand new staff-taken fotos in his own home coming up soon in either this magazine or our companion. Any other requests we can fulfill??

LURKING AHEAD

...MONSTER MOVIES TO COME

THE GORGON.



They'll be sorry!—when they enter DR. TERROR'S HOUSE OF HORRORS.

the curse of the haunted castles

THE CASTLE OF TERROR!

THE CASTLE OF BLOOD!

DR. TERROR'S HOUSE OF HORRORS!

WILLIAM CASTLE MEETS ROBERT BLOCH!

THESE are some of the treats in store for the Gore Score set. (With—seriously—CANNIBAL ORGY announced for filming, and promised as the maddest movie ever made, we expect any day now to see an announcement of I WAS A PRE-TEEN VAMPIRE—introducing Bat Thorne, the Dracula of the Diaper Set—"for those who drink young")!

THE CASTLE OF TERROR (77 macabre minutes in crawling flesh color) features Christopher Lee as Erich. There's a spooky house, a museum where ancient instruments of torture are put to use for modern murders, a mysterious figure in a hooded cloak who plays Cat & Canary in the terrified heroine's bedroom, a ghost that bleeds and a blood-red flashback in which you'll see a victim of Hitler turned into a Living Skull as the flesh is stripped from his face in an operation like that in THE HORROR CHAMBER OF DR. FAUSTUS, whereafter he reportedly reminds one of Vincent Price with his raw red face-muscles exposed after his mask has been shattered at the conclusion of HOUSE OF WAX . . .

THE CASTLE OF BLOOD brings back popular "horrorine" Barbara Steele of BLACK SUNDAY and PIT & THE PENDULUM fame in "a terror

Edie Gorme? No—"Eat Gourmet" and her crunchy-munchy lunch in THE HORROR OF IT ALL, Ray Russell's spoof on spooky pix.





Hand of a Dead Girl in HAND OF A DEAD MAN.

Frightened man uncovers one of the HORRORS in DR. TERROR'S HOUSE OF—!



tale of the living & dead who change places and love only for blood!" Said to be based on a story by Poe—which one, at this writing, we don't yet know. (Along with many of you we probably *will* know by the time this appears in print but we have constantly to remind the younger ones among our readers that it takes about 8 weeks to get this information into print; and even if you read the magazine on the first day of its release, already 2 months have gone by and many new facts have been learned. For instance: by the time this issue appears on the stands, we'll probably know if DIMENSIONS IN DEATH, starring Barbara Steele in a film "based on a story by Poe," is a different picture altogether or simply another title for THE CASTLE OF BLOOD.)

Peter Cushing is the dealer of death and Christopher Lee the haunter who becomes the haunted in DR. TERROR'S HOUSE OF HORRORS—which includes a scarrying vampire sequence.

"A new concept in horror" is promised by Wm. Castle when you see his production of R. Bloch's THE NIGHT WALKER.

son of haunted castle!

Flash!

Just as we go to press, news has arrived from abroad of still 2 more terror castle tales.

Both featuring Christopher Lee!

In one, Lee plays Count Kurt Menliff, "master of a haunted castle, filled with supernatural dread & a living dead. The evil Count turns a female victim into a maelstrom of hate & crime in this thrilling film of diabolical horror."

And in THE CASTLE OF THE LIVING DEAD, Lee plays the part of a Baron similar to Dr. Frankenstein, an experimenter who has discovered a drug able to instantly mummify a living body. When he runs low on his supply of instant mummy material, a troupe of wandering minstrels fortunately starts trooping by and the "fun" begins when he invites them in for a game of Spider & Fly.

We had understood that Lee was to appear in CURSE OF THE MUMMY'S TOMB but apparently he's been too busy with minute-made mummies, Living Skulls, the Undead, etc., elsewhere, to tend to his tana leaves so an actor named Dickie Owen inherits the icky role. Owen to Mr. Lee's absence, as it were.

Meanwhile, Back at the Castle . . . THE HAND OF A DEAD MAN, from Spain, turns out to be yet another "castle opera" (!) filled with dungeons, skeletons and other scary things (see foto).

the horror of it all

ACTS OF HORROR.

VOODOO BLOOD BATH.

THE HAUNTED WORLD.

WORLD OF THE HORRIBLES.

SEANCE ON A WET AFTERNOON.

And—HIDDEN ROOM OF 1,000 HORRORS.

Edgar Allan Poe is credited as the author of WORLD OF THE HORRIBLES; THE HAUNTED WORLD will be directed by Ib Melchior, in whose current thriller of androids, mutants & deviants in the 21st Century, THE TIME TRAVELERS, the editor of this magazine makes a brief appear-



Another "beast with 5 fingers". Christopher Lee hasn't been so horrified since one of the Hands of Orlac went for a walk! (From DR. TERROR'S HOUSE OF HORRORS.)





Tight Squeeze for Lunor Adventurer who is having second thoughts (perhaps lost thoughts!) about being one of THE FIRST MEN "IN" THE MOON.

You'll wonder where the gore has gone
When you gaze upon this G-GOR-GON!



ance (about 45 minutes into the picture) as Technician #3. When you suddenly see a metal circle turn to a square before your eyes, you will know you are looking at "Mr. Filmonster."

SEANCE ON A WET AFTERNOON promises to be a sinister excursion (lasting 121 minutes) into the borderland of the supernatural, with hysteria, schizophrenia and a touch of the macabre thrown in for good measure. Sounds stronger in its horror line than THE EYES OF ANNIE JONES of recent vintage; seems as though it's the stuff of which THE UNINVITED, THE INNOCENTS & THE HAUNTING were made. Which means: made to make a bald man's toupee stand on end!

Just plain HORROR is yet another Poe-inspired pic, this one about a nearly 21-year-old Emilie and a prophecy that when she reaches that age her family will end! Solution? End Emilie before her imminent birthday spells "finis" to her eminent family! During the film's 88 minutes, Emilie is almost the victim of a Premature Burial.

"more fright than halloween night"

Teen & Terror interest will be combined, AIP says, in PAJAMA PARTY, where bodiless pajamas will cavort (in color) in a palace "haunted by a hand-picked cast of veteran terror masters."

Thanx to all of YOU who wrote to Jim Nicholson "demanding" the production of A. Merritt's eerie terror classic 7 FOOTPRINTS TO SATAN, the picture is going to be made! At this writing it looks like Curtis Harrington, who made a version of THE FALL OF THE HOUSE OF USHER when he was only a teenager and recently fright-film NIGHT TIDE, might very well direct this fantastic thriller. Orson Welles or Fritz Leiber would be superb in the role of the evil genius known as "Satan."

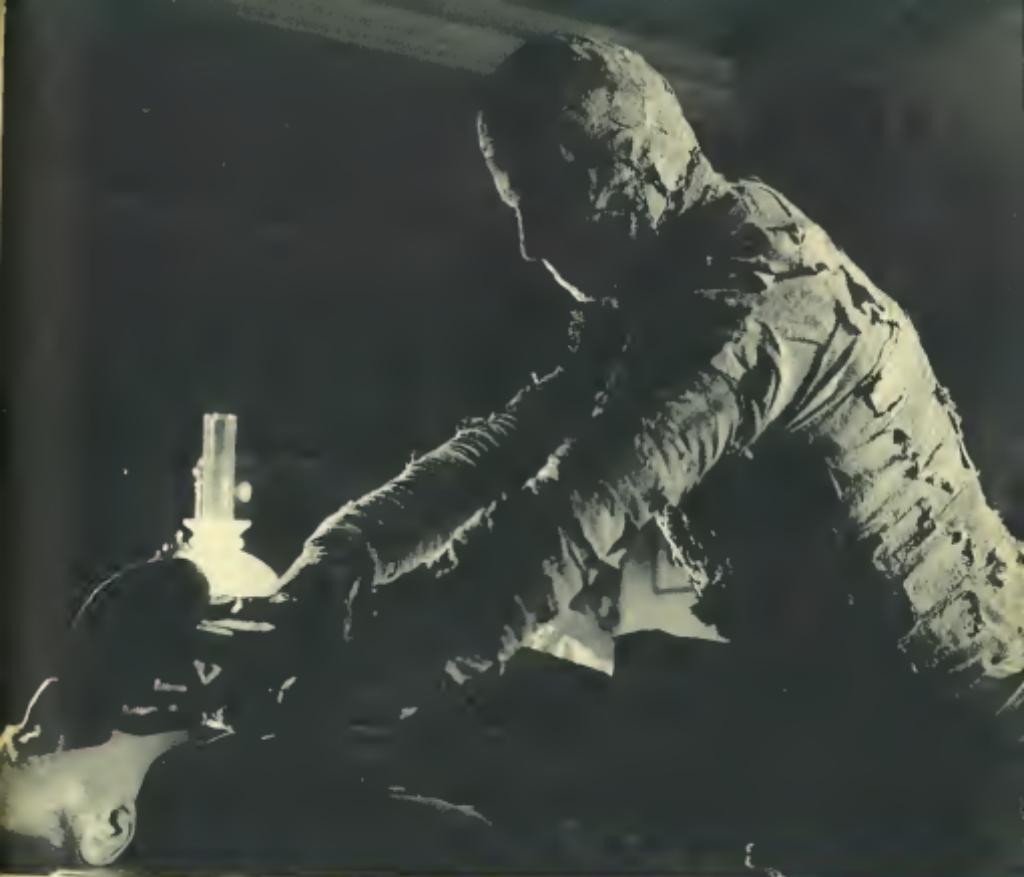
DEAD OF NIGHT, the horror classic of 1946 composed of a number of shuddery short stories, may be reincarnated as a terrorvision series.

Release title of GODZILLA VERSUS THE GIANT MOTH has been changed to GODZILLA VS. THE THING.

to give you the creeps

A monster—40' long . . . weighing 700 lbs. . . . operated by 16 men inside its leathery hide—that's . . . THE CREEPING TERROR! It tied up traffic when it appeared at Hollywood & Vine in Horrorwood, Karloffornia. You'll be fit to be tied—to your seat—when you see it. "There isn't a planet in the solar system that could support an organism like this," says one of the picture's characters, Bradford. "Its very structure would indicate its need for water. A big fleshy thing like this could never survive on a planet like Mars; there just isn't enough water. My guess is that we're dealing with a creature from another star!" (Get the complete story & pictures in FAMOUS MONSTERS 31.)

And, from the same producers as THE CREEP-



First Foto from New CURSE OF THE MUMMY'S TOMB (Hammer).

ING TERROR (Metropolitan International), watch (out) for THE RADIATION MAN! Metropolitan? —sounds more like Monsterpolitan!

More Poe: CITY IN THE SEA ... LIGEIA.

More Wells: THE PORROH MAN . . . WHEN THE SLEEPER WAKES.

More Lovecraft: THE COLOR OUT OF SPACE . . . THE DUNWICH HORROR.

More Verne: THE SEA CREATURE . . . *Jules Verne Science Fiction Theater* (TV).

SAL CREATURE! RETURN (in CinemaScope & Color) OF THE 50' WOMAN!

A new version of the eerie classic, THE MONKEY'S PAW.

From Japan: MALE VAMPIRE.

From Curtis Harrington: DEVIL CULT. THE DOLL . . . DEVIL DOLL . . . CURSE OF THE DOLL PEOPLE.

THE HUMAN DUPLICATOR . . . THE PROJECTED MAN . . . AUTOMATON . . . THE AMPHIBIAN . . . FROZEN CONTINENT . . . CRACK IN THE WORLD . . . 5 BILLION YEARS. PLANET OF THE DAMNED . . . BEAST FROM GREEN HELL.

To be re-issued: THE BLOB . . . TARANTULA . . . HOUSE OF USHER.

From Geo. Pal: ODD JOHN . . . THE DISAPPEARANCE . . . THE POWER.

WITCH & WARLOCK (Lon Chaney) . . . GOLD-FINGER (James Bond) . . . THE GORGON . . . and—OMICRON!

a worldful of monsters

And still they come!

Kingsize monsters like KING TYRANNOSAURUS and the prehistoric ones bound to abound in RETURN TO THE LOST WORLD. THE COLOS-

BATTLE OF THE FRANKENSTEINS



which is the kookier of the two - MAGOO MEETS FRANKENSTEIN or FRANKENSTEIN 1887? read this fantastically funny feature and then decide for yourself!



MAGOO MEETS FRANKENSTEIN

SYNOPSIS

As the Neearsighted Mister Magoo on his annual tour to Europe drives through a bleak, deserted area at the height of a summer storm, he sights the castle of Professor Frankenstein, who is engaged in his secret experiment of creating a mechanical man.

Mistaking the castle for a hotel, Magoo parks his car, walks over the drawbridge covering a moat filled with alligators, and is eagerly welcomed by the Professor who has just concluded an experiment of transferring a rooster's brain into his mechanical monster.

Next step, chuckles the professor, is to anoint the monster with the brains of a man. The neearsighted Magoo seems a willing victim, as he enters the laboratory and believes he's at the hotel bar.

Just in time, he steps out of the electric chair to go for a swim in the hotel's Olympic size pool (the moat) and to frolic with the rubber alligators which appear so realistic.

Refreshed by his dip, Magoo again occupies the Professor's experimental chair, for a haircut, but stalks away when the Professor clamps a bowl on his head, protesting "No . . . No . . . Bowl haircuts went out with Victoria." In the resultant furor the Professor is entangled in his complicated equipment, and we find he has acquired the voice of the rooster and the monster has become human.

Magoo departs from the weird castle to farewells of "cockle-doodle-do."

"Cockle-doodle-do, indeed," grumbles Magoo. "What a language. Can't understand a word they're saying."



© 1960 UPA Pictures, Inc.



Three of a kind—all "cards"! (From a "personal appearance" of the Monster.)

frankenstein '59

In 1959 the famous cartoon character, the Nearsighted Mister Magoo, starred in his 55th film short—the long-to-be-remembered MAGOO MEETS FRANKENSTEIN. It ran (also hopped, skipped, jumped, strode & strewed) for the better-or-worse part of about 6 minutes. The synopsis of the story appears on the opposite page.

frankenstein '87

Close to 80 years ago there was another version of FRANKENSTEIN, a "Melodramatic Burlesque in 3 acts" by Richard Henry, presented at the Gaiety Theatre in London, England.

It appears to have been an absolute riot. It featured not only the Monster but a vampire! If any fotos exist, none have yet come into our



Frankenstein & Harry Assistant menace comedian who's about to die laughing in Mexican CASTLE OF THE MONSTERS.

hands and so, in order to illustrate this article, we show you pictures of other amusing Frankensteins.

the cast--and what a blast!

In the 1887 musical play, *Frankenstein* (introduced as a German Medical Student) was played

by a Miss Nellie Farren!

There was Mary Ann, called "A Maid of Mystery."

Stephano, "A Spick-&—Spanish Bandit."

Risotto, "A Wicked-Eyeberian Bandit."

Tamburina, "Goddess of the Sun."

Caramella & Vanilla.

The Monster, "Frankenstein's Invention" (Fred Leslie).

A Vampire Viscount.

And Schwank—Frank's Page!



This Unholy 3 would make even Disney dizzy! Cartoons of Lugosi, Chaney & Karloff as they appeared in an early Mickey Mouse, "Mickey's Gala Premiere".

act 1

The Village of Villasuburba in the Pass of Pizzicato. Time was when tourists found this a free pass but Frankenstein has changed all time. Tourists no longer turn up. Vampires vex the village. Bandits have banned its inhabitants. Nothing is made there now but bad debts.

Enter Mary Ann, the Maid of Mystery. The Witch! Which brings on Frankenstein to rescue lovely woman in distress. The Vampire Viscount gets into the act, and either his hair or Frankenstein's (it is not clear from the account) keeps falling off.

Frankenstein reveals his Invention: a Patent Mechanical Man, the result of mechanical manual labor. Says Frankenstein: "A nameless dread doth in my bosom lurk. My scheme is good—but what if it won't work?"

Sudden appearance of the Monster!

The Creature learns to speak.

Supernaturalism rears its ugly head as Dr. Frankenstein becomes a (temporary) victim of the Vampire Viscount.

As the curtains close on Act 1, the scene is one of Fear—Fury—Fight—Flight—and Flabbergastment!

act 2

Somewhere in Spain.
Frankenstein the fugitive in chains.
The Monster's Dawn of Love.
The Monster orders a Bride.
The Vampire Ballet.
The Vampire's Violence.
The Monster's Marriage comes to a conclusion with Honeymoonshine!
The Monster now the Vampire's Victim.
Fine Frenzy & Finale as Act 2 comes to a conclusion.

act 3

(Isn't it mad? Have you ever read anything like it?)

Scene: The Junior Vampires' Clubland. While Frankenstein fritters away his time the Monster



Feet like that could go to a monster's head! Small wonder his feet are so big! (Dan Megowan as the Frankenstein Monster in TV Tales of Frankenstein segment "The Face in the Tombstone Mirror".)

is put up for membership in Clubland. When things go wrong (with a song), the Monster kidnaps the heroine and carries her off to the ends of the Earth!

Scene 2: The Arctic Regions, near the North Pole. The Monster's ship in an ice predicament. Ice-burglary!

Vengeance on the Vampire for his Van-piracy. The Viscount's power ebbs, owing to the ice-floe. Frankenstein arrives.

The Sleigh and the Slayer. The Sun Goddess lights up the scene.

Scene 3: Caverns of the North Pole, lit up by the Northern Lights.

Review of the Planets.

The Stars and their Satel-light.
Fantastic toes.

The Human Stars now make up and cease their orbit-terness.

Frolic & Finale.

(The puns in this account were not out of the editor's nut but quoted directly from the Program Notes.)

The Author left his Audience (or perhaps the audience left the author?) with this question: *Shelley be forgiven?*

Readers: what is your verdict? Guilty or Not Guilty of the Kookiest FRANKENSTEIN ever created???



IT ASKED FOR YOU

are you among the chosen
few singled out by Kongalu?

In every issue MONSTER WORLD'S pet monster, Kongalu, picks a number of names of readers out of the top hat once worn by Dracula, then selects special pix to "fix" them with. While looking for your name, it's alright with Kongalu if you look at the fotos too, and if you don't find yourself listed this time, well, better luck nextime. You can always be sure of one thing: in this department you'll find a bunch of pictures that, like Poe's Pendulum, really swing—!



Kongoli wants you to thrill anew to this 1932 Academy Award winning Fredric March portrayal of DR. JEKYLL & MR. HYDE . . . Bob Wright . . . Peter Perez . . . Mike Siebielec . . . Tom Smith . . . and Lorry E. Spell.



James Cagney playing Lon Chaney Sr. playing Quasimodo, "The Hunchback of Notre Dame", in MAN OF A THOUSAND FACES . . . for Leonard McSherry . . . Ira Meistrick . . . Monte Tisher . . . , Paulo C. Sterne.



IT ASKED FOR YOU!

Left: Kongolu says, "I hope THE RETURN OF THE FLY will cause a big buzz in the homes of Mike Stote, John Bosisto, David Montesano, Dick Mendola & Kurt Novulo." Bottom Left: THE GHOST OF FRANKENSTEIN (Lon Chaney Jr.) in a specially spooky pose . . . for Joe Juillerot . . . Gerald Sorauer . . . Chipper Trumppowicz . . . Martin Belter, Tom Hoos, Paul Turk, Jas. Behn, Gerald Urban & Ken Carpenter. Bottom Right: Bat-masked figure from BLOOD & ROSES rose from the past to please Herbert McCoullough . . . Patrick Pinnelli . . . Ted Stillwell . . . Tommy Wilson & Kington Chin.





Bert Gordon's CYCLOPS has a snaking suspicion this picture will give chills to Dolores Uribe and Tom, John, Betty Jean, Barry, Dutch & Virgle Rinard.

END

Atwill the Awesome. The Life Story of Lionel - Both Reel & Real

THE MAD DOCTOR OF
MARKET STREET! DR. X!
THE MAD EMPRESS!
NIGHT MONSTER!
THE STRANGE CASE OF DR. RX!
MAN-MADE MONSTER!

They all had one thing in common: the uncommon personality of horror actor Lionel Atwill.

Where can he hide from the *Frankenstein* he has created? He runs to a closet, slams it shut behind him, holds onto the doorknob for dear life. In the darkness, above the panting of his own labored breath, he hears Lon Chaney Jr. approaching. Atwill grasps the knob—the metal knob—even tighter, little realizing that it is to be the ultimate instrument of his doom . . . for a moment later when Chaney grabs it on the outside, a great bolt of electricity surges from the *Atomic Man*, the MAN-MADE MONSTER, and Atwill is electrocuted by his own creation!

not a ghost of a chance

Chaney, as the man-made monster, got him in 41, and in '42 Chaney charred Atwill to a crisp again when, in *THE GHOST OF FRANKENSTEIN*, he pushed him into an electrical machine. In *GHOST OF FRANKENSTEIN* Atwill played crazed scientist Bohmer, assistant to Dr. Frankenstein (Sir Cedric Hardwicke). After being promised wealth & power by Ygor (broken-necked Bela Lugosi), Atwill transplants the brain of Ygor into the head of the monster. There is an unforeseen

hitch: Ygor's blood type and the blood of the monster are not the same, and when they don't mix properly, it causes a short-circuit between the eyes & the brain—the *Frankenstein monster with Ygor's brain is blind!* It goes berserk and kills Atwill.

Of course, a man who died so many times (on the screen) had first to be born, and so he was, in March of 1885 in Croydon, England.

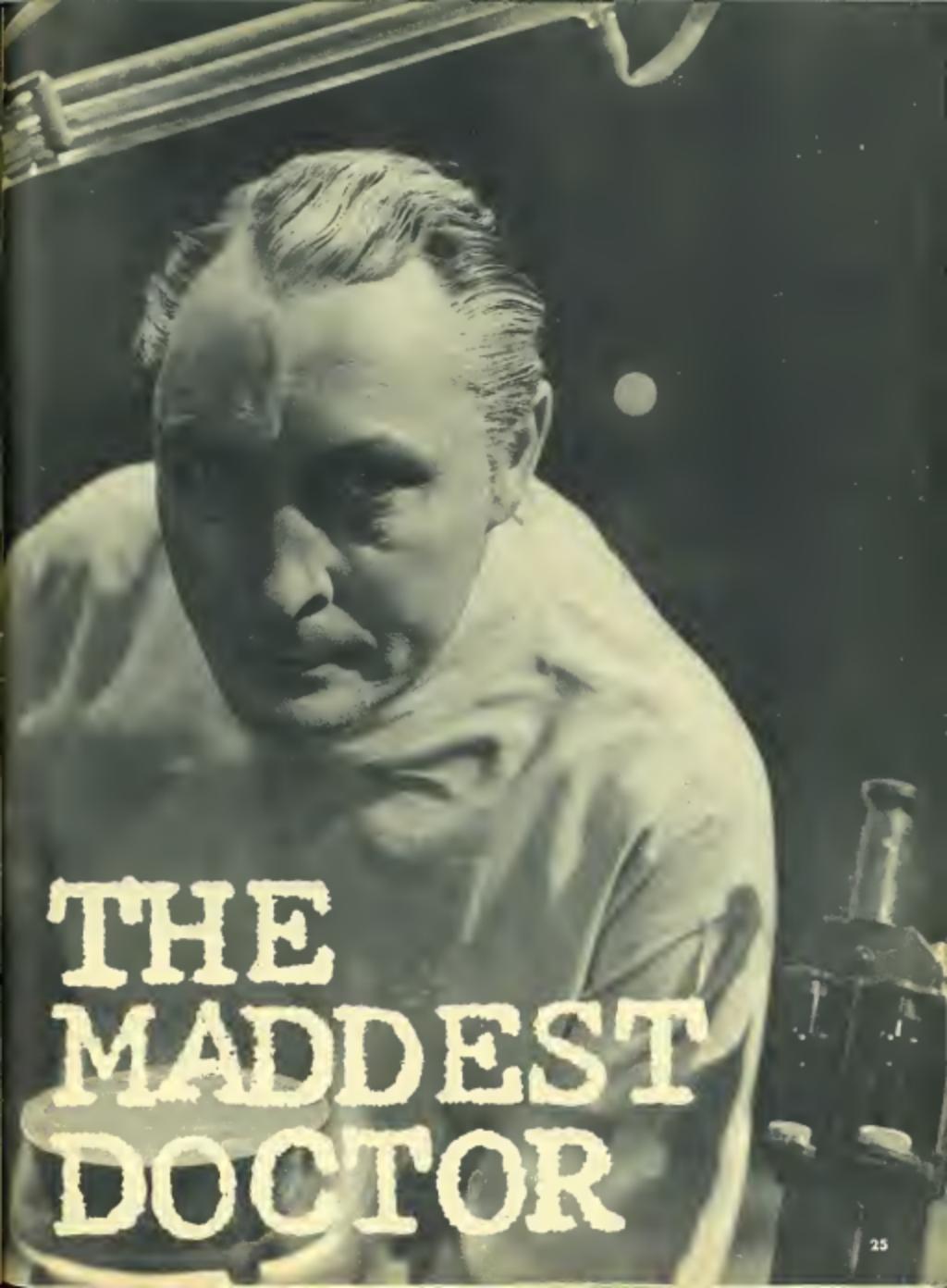
Significantly, the village of Atwill's birth was a scant 5 miles from Dulwich . . . birthplace of Boris Karloff!

As a teenager, Atwill's ambition was to become either a doctor or an architect, giving little thought to the theater until he was 20. At that time a friend persuaded him to take a role in a Shakespeare play at college, "just for kicks." He couldn't have spoken more than 9 or 10 lines . . . but he caught the spell of the stage!

From that time on, to the great dismay of his fond parents, his interests revolved around acting. Soon he was off to London where he made his first legitimate stage appearance in *Walls of Jericho*, followed by parts in *Napoleon & Julius Caesar*.

atwill conquers america

He crossed the Atlantic to the USA in 1915; made a hit on Broadway in 1916; and 10 years after his arrival was honored, in October of 1925, with a gala dinner. All of the top stars of the stage at that time were there, including a certain rising young actor—*Bela Lugosi!* The banquet honoring Atwill followed by only a few days the opening of



THE MADDEST DOCTOR



The Monster (Karloff) has torn the artificial arm from the socket of the police inspector (Atwill) and now threatens to beat him to death with it! SON OF FRANKENSTEIN, Universal 1939.

Lugosi's newest play, *Arabesque*.

Four times married, Atwill's third wife was the ex-wife of Gen. MacArthur of World War II fame.

His last stage performance was in the play *The Silent Witness*, where he was spotted by the wife of a New York movie executive, who elbowed her drowsing husband into wakefulness with a whispered praise, "I think he's got something! Why don't you give him a screen test?"

The test was a success and Atwill was signed to recreate the role he had played on the stage. The talking version of *THE SILENT WITNESS* was made in 1932 at Fox. The same year, Warners star-

red him in *DOCTOR X*—and he was on his way to a long line of Mad Doctor portrayals, establishing him as one of America's most famous screen villains.

X marks the spot

In *DOCTOR X*, Atwill played Dr. Xavier, whose daughter was to become world-famous next year when she climbed into high society with the world's biggest ape: Fay Wray! (who scaled the dizzying heights of the Empire State Bldg. with her king-



Another tense scene in *SON OF FRANKENSTEIN*, film in which Atwill played important part, as Basil Rathbone pumps bullets into Ygor at the twisted neck & brain to match (Lugasi).

size date, KONG!)

DOCTOR X was not an open & shut story. Without actually pointing the finger of suspicion in all directions, as is done so often, the discovery of the madman behind the crimes committed during a full moon was kept a secret until a closing sequence.

"It is a production that almost makes *FRANKENSTEIN* seem tame and friendly," said N.Y. Times critic Mordaunt Hall.

The way in which suspicion was handled lifted the picture out of the ordinary horror story, and at the right moment, Lee Taylor, a newspaper re-

porter, always turned up to furnish some excellent comedy. Imagine this guy lighting a cigar, given to him by a practical joker, at the moment a pair of clutching hands (Atwill's) approaches him from behind! The cigar explodes, and the owner of the pair of hands disappears without the reporter realizing that his end was so close.

The production was very well staged with laboratories that were made more interesting thru the splashes of color. So well-accepted by the audiences was the technicolor effect, in fact, that Warner Bros. made a point of using it also in their next horror film, in which Atwill starred one year later.



As THE MAD DOCTOR OF MARKET STREET who rules on Island with his "power of life". Universal 1942.

waxed enthusiastic

The film, of course, was *MYSTERY OF THE WAX MUSEUM*, inspired by Madame Tussaud's famous gallery of wax models of the notable & notorious, and the fire that destroyed it.

Atwill, in the movie, portrayed the wax museum owner. In his London museum all of the great figures of history had been reproduced: Marie Antoinette, Joan of Arc, Henry VIII—and many others. But no one came to see them. There was a public for wax figures, but they wanted to see the lifelike reproductions of Jack the Ripper and infamous murderers & criminals. With the museum on the verge of bankruptcy, Atwill's partner set fire to it for the insurance money and destroyed his life's work.

Atwill shows up in New York several years later

and gets into the murder racket, turning corpses into wax exhibits for the pleasure of museum patrons. Naturally, he gets what's coming to him in the end.

living dead men --and women

The decision to film *WAX MUSEUM* in color brought on many problems. This process required, then, powerful lights that sent the studio to 132° Fahrenheit.

Wax figures to be used in the museum setting in the film were always melting from the intense heat—so the technicians put their heads together to see what could be done. The director, after having been told that a more heat-resistant wax could be whipped-up within 2 weeks, decided that it was too long to wait. He telephoned the casting office, which came up with 15 or 16 extras. They didn't care much for the job, but there it was. Whenever they were on camera—they stood absolutely motionless, like dummies, not batting an eyelid and breathing very lightly. In some spots, department store dummies were also used.

As in Vincent Price's *HOUSE OF WAX*, done for the same company exactly 20 years later, Atwill was supposed to be wearing a wax mask, covering up the face which was burned so horribly in the London mask.

"They fooled me in the *WAX MUSEUM* thing, tho," he said, "or, rather, they let me fool myself. I'd been practicing before a mirror for weeks, learning how to keep my face as stiff as a board and just wiggle my jaws in talking, eyes set and staring—a grand effect—but then in the finished picture I looked so much like a stone image that they had to cut all those close-ups out for fear of giving away the fact that my face was supposed to be a wax mask."

wray cracks up atwill --and vice versa

Indeed, the moviegoers were quite shocked upon discovering the fact, and, worse yet, beholding a make-up so horrifying, so shocking, that many authorities on the subject of horror films were moved to say that this was possibly the second greatest make-up masterpiece in the history of macabre movies... the first being that of Chaney's *PHANTOM OF THE OPERA*.

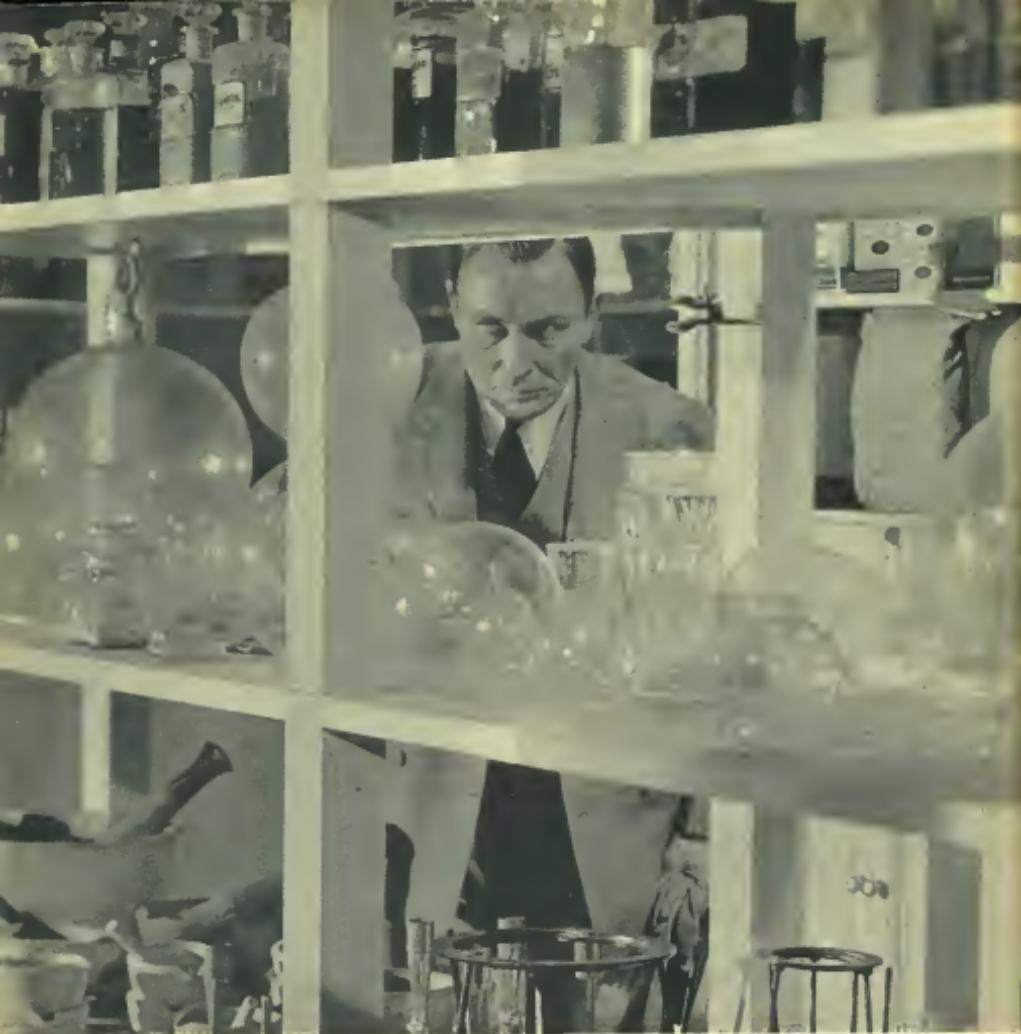
Fay Wray was back again with fiend Lionel, and this time he had her on a table ready to give her one of his wax jobs when she hauled off and socked him in the nose.

Fay recently revealed, in an interview on television's *Today* show, that she had had no idea at all what Atwill would look like under that mask, except that it would be "a little scary."

It was while the cameras were rolling that she broke the false face from Atwill and first beheld the nerve-shattering countenance that would go down in horror celluloid history. Fay Wray let out a terribly realistic scream—and Director Michael Curtiz stood up beaming, yelling "cut!" It may well be the best scene he ever directed.



When FRANKENSTEIN met the WOLFMAN in 1943, Atwill was there to share in the terror that was Universal!



Playing Peek-a-BOO in **MURDERS IN THE ZOO** (which also featured Kathleen Burke, the Panther Woman of *ISLAND OF LOST SOULS* fame)—Paramount 1933.

he cackled with glee in '33

The same year as *WAX MUSEUM*, Atwill went all out for horror in *SECRET OF MADAME BLANCHE*, *THE SPHINX*, *SECRET OF THE BLUE ROOM*, *MURDERS IN THE ZOO* and *THE VAMPIRE BAT*, the latter with Melvyn Douglas and, again, Fay Wray.

THE VAMPIRE BAT was a sleepless night sort of story similar to *DRACULA* but with a few new & novel twists. Herman, a weird but harmless vil-

lage idiot who loved to play with bats, was played by Dwight Frye. Villagers, plagued by a neck-biting fiend, killed Frye in the mistaken notion that he was behind all of the grisly murders. But even after his death—the murders continued.

Police Inspector Melvyn Douglas comes to Atwill, the strange village doctor, in an effort to solve the mystery. Atwill tells the inspector that blood-sucking bats had been known to exist in remote parts of Africa. The men delve into scientific research and are ultimately convinced that the killings are being done by a vampire who has the power to change his body into a huge bat.

something to sink his teeth into

Lionel told newspaper men, during the filming of this picture, that he was much happier doing horror films than stage plays. "So long as I've got something definite & picturesque to get my teeth into I feel I can have a field day and enjoy myself, whether the role is equal to Hamlet or not."

Atwill turned out to be the fiend in the VAMPIRE BAT, having his butler bring victims to his hidden laboratory. There he relieved the victims of their blood in order to feed a small living creature he had created.

Lionel received an offer from a Broadway producer at about this time, for a leading role in a sure-fire production which would, said the man, establish Atwill once more as Broadway's #1 actor. Atwill pooh-poohed the proposal. "Frankly," he said, "I've had my fill of art. It's all very well in its way, but there's an entirely different fascination to pictures that I haven't gotten over yet. No doubt I never will."

"It may be a little childish, but the sheer mechanical ingenuity of the whole thing gets under my skin the way a mechanical toy fascinates a boy. I've been having a tremendous good time and I don't see why I should stop."

Atwill loved Hollywood and the films and didn't care who knew it, not really concerned one way or the other whether he could be Broadway's #1 star again or not. He pointed out that most actors went to Hollywood planning on a good time, but that few ever came back with the impression that they'd had it. "Yes," he sighed, "me—I'm one of those few stage actors who really like the films, and admit it."

He played opposite Spencer Tracy in MURDER MAN in 1935, Inspector Neumann in MARK OF THE VAMPIRE with Bela Lugosi, and then, as a villain in THE MAN WHO RECLAIMED HIS HEAD, with Claude Rains.

atwill meets frankenstein

"The most vivid recollection of my life," said Lionel in SON OF FRANKENSTEIN, "was when the monster had escaped and was ravaging the countryside. He broke into our home and my father fired 2 shots at him. He (the monster) came at me, grabbed me by the arm and tore it out by the roots!"

And so began the first of his five FRANKENSTEIN films for Universal, counting HOUSE OF DRACULA in which the monster made a "guest appearance."

As Inspector Krogh, he battled Karloff in the 1939 SON OF thriller, helped resurrect the fiend in GHOST OF FRANKENSTEIN, and was "promoted" to the village mayor for FRANKENSTEIN MEETS THE WOLFMAN. Apparently he made a better inspector than he did a mayor for in HOUSE OF FRANKENSTEIN he appeared briefly as Inspector Arnz and then as Inspector Holtz in HOUSE OF DRACULA one year later!

HOUND OF THE BASKERVILLES and THE GORILLA wrapped up his horror appearances for 1939. The following year, it was a couple of Charlie Chan mysteries, and in 1941, MAN-MADE MONSTER with Lon Chaney Jr.



Carroll Barland, the famous vampire-woman Luna, as she appears today. In 1935 she and Bela Lugosi menaced Atwill in MARK OF THE VAMPIRE.

The Atomic Manster (Chaney Jr.) who eventually electrocutes Atwill in MAN-MADE MONSTER, Universal, 1941.





Lionel with his artificial face in **THE MYSTERY OF THE WAX MUSEUM** (WB '22).

real life tragedy

Meanwhile—England was in the midst of one of its greatest struggles. Hitler, the power-mad maniac of Germany, ordered planes & bombers to step up their blitz on the British, and Lionel Atwill grew more worried by the day.

No . . . it was not solely because he'd been born on British soil and educated there. There was a greater contributing factor to his uneasiness. Each day, when the reports came in on the radio of new German air raids in England, he knew that his only son, John Anthony, a Royal Air Force pilot, was probably right up there in the thick of it, fighting the enemy.

Regrettably, luck did not hold out. Lionel received a telegram one day from the British War Ministry, reporting his 21-year-old son's death in action against the Nazis. It was, indeed, a hard blow for Lionel, who had been extremely fond of his son.

Atwill's marriage began to slowly fall apart following his son's death, and, eventually, he was divorced from his wife in 1943. The following year he wed Paula Pruter in Las Vegas, and, to make

conditions ideal, again became the proud father of a healthy baby boy in 1945.

back to the mad-house

In **THE MAD DOCTOR OF MARKET STREET**, in 1942, Lionel was a mad scientist of sorts, wanted for murder. "Atwill was doing an operating scene in this film when he himself called a halt to the action," reported *The Boulder City News*. "He explained that he had just realized that his steps in applying cotton, needle, sponge and stethoscope to his patient were in wrong sequence. Calling for another 'take,' Atwill did the scene to his liking, then jokingly asked for an extra check for being his own technical advisor!"

He donned a Nazi officer's uniform for **TO BE OR NOT TO BE**, an excellent comedy-drama with Jack Benny. The radio comedian was among a troupe of actors in Poland who did their bit to outwit the Nazis when they marched in.

He was teamed with Bela Lugosi in Universal's **NIGHT MONSTER** that year (1942) and pitted against the comical forces of Abbott & Costello in **PARDON MY SARONG** for the same studio.

theories on acting

Lionel was filming **LADY IN THE DEATH HOUSE** at the time his 59th birthday rolled around.

The portly man, well-groomed, whose manner & conversation suggested a friendly humor, looked fondly back upon his life & his art. He had accomplished a great deal . . . as well as learned a great deal.

"There are 2 different techniques to acting," he once told a rising young performer. "That is why some stage actors are not good in the pictures and some movie stars fall on the stage. It is easier for the former to learn the other mode than the latter."

13-part menace too!

Lionel was a baddie again in **CRIME, INC.**, and **FOG ISLAND**.

And he didn't miss out on any serials either! In 1942 he was in **JUNIOR G-MEN OF THE AIR**; **CAPTAIN AMERICA** in 1943; **RAIDERS OF GHOST CITY** in 1944; and **RETURN OF CAPTAIN AMERICA** in 1945.

In mid-February of 1946, RKO Pictures completed filming of **GENIUS AT WORK**, starring Lugosi & Atwill, a fun who-dunnit.

The following month, Lionel began work on **LOST CITY OF THE JUNGLE**, a serial for Universal, and, after having appeared in a few episodes, was stricken with pneumonia. The studio brought in a double for Atwill, and continued filming the picture while Lionel lay resting in his Pacific Palisades home.

Two weeks went by. Then three. He was believed to be recovering nicely, when, a day after Easter—22 April 1946—he took a sudden, serious turn for the worse.



In DOCTOR X, in 1932, Atwill had to figure out who the mad murderer was behind this hideous mask of synthetic flesh—before he killed again!

last curtain for lionel

That morning, he called his wife Paula to his bedside. She held his hand as his pulse faded . . . and stopped.

Lionel Atwill was dead.

An outstanding horror actor was gone, but, like Lugosi, Chaney, Lorre, Frye, Zucco, Veidt . . . he is not forgotten. For over 30 years his roles in tales of terror, mystery, monsters & horror have delighted fans of the fantastic. His star will ever brightly burn in the monster Hall of Flame. Some where, some time, some nite, you will turn on your TV and there will be Lionel Atwill as Dr. Von Neumann in THE VAMPIRE BAT and, with his compelling manner & voice, you will hear him gloat again!

"Mad? I, who have solved the secret of life, you call mad! Life, created in the laboratory! No mere crystalline growth, but tissue . . . living tissue! Living, growing tissue that moves, pulsates, and demands food for its continued growth! Hah! You shudder in horror! So did I, the first time . . . but what are a few lives when weighed in the balance against the achievement of biological science? Think of it! I have lifted the veil: I have created life! Wrested the secret of life . . . from life! Now do you understand? From the lives of those who have gone before, I have created life!"

And Lionel Atwill, the maddest scientist of them all, will live again.

Fearful Four (Lugosi, Chaney Jr., Sir Cedric Hardwicke, Lionel Atwill in background) together in GHOST OF FRANKENSTEIN, Univ., '42.



IN *HOUSE OF DRACULA* (Universal 1945) Atwill is roughly shoved aside by the Frankenstein monster.



MR. SINISTER'S 77 ROLES
The Film Career of LIONEL ATWILL

- EVE'S DAUGHTER
Famous Players-Lasky Corp., 1918
- FOR SALE
Metra Pictures Corp., 1918
- MARRIAGE PRICE
Famous Players-Lasky Corp., 1919
- MIGNEST BIDDER
Goldwyn Pictures Corp., 1921
- INDISCRETION
Metra Pictures Corp., 1921
- THE ACTOR'S ADVICE TO HIS SON
Fox Film Corp., 1928
- THE SILENT WITNESS
Fox Film Corp., 1932
- DOCTOR X
First National, 1932
- THE VAMPIRE BAT
MGM, 1933
- SECRET OF MADAME BLANCHE
MGM, 1933
- MYSTERY OF THE WAX MUSEUM
Warner Bros., 1933
- MURDERS IN THE ZOO
Paramount, 1933
- THE SPHINX
Mengram Pictures, 1933
- SONG OF SONGS
Paramount, 1933
- SOLITAIRE MAN
MGM, 1933
- SECRET OF THE BLUE ROOM
Universal, 1933
- BEGGARS IN ERmine
Mengram, 1934
- NANA
United Artists, 1934
- STAMBUL QUEST
MGM, 1934
- OVER THE RIVER
MGM, 1934
- AGE OF INNOCENCE
RKO, 1934
- FIREBIRD
Warner Bros., 1934
- MAN WHO RECLAIMED HIS HEAD
Universal, 1935
- MARK OF THE VAMPIRE
MGM, 1935
- MURDER MAN
MGM, 1935
- RENDEZVOUS
MGM, 1935
- THE DEVIL IS A WOMAN
Paramount, 1935
- CAPTAIN BLOOD
Warner Bros., 1935
- LADY OF SECRETS
Columbia, 1936
- ABSOLUTE QUIET
MGM, 1936
- TILL WE MEET AGAIN
Paramount, 1936
- LAST TRAIN FROM MADRID
Paramount, 1937
- THE ROAD BACK
Universal, 1937
- LANCER SPY
20th-Fox, 1937
- WRONG ROAD
Republic Pictures, 1937
- THE GREAT GARRICK
Warner Bros., 1937
- HIGH COMMAND
Grand National, 1938
- THE REE COMRADES
MGM, 1938
- THE GREAT WALTZ
MGM, 1938
- CARLOTTA
Paramount, 1938
- BALALAIKA
MGM, 1938
- THE SECRET OF DR. KILDARE
MGM, 1938
- THE THREE MUSKETEERS
20th-Fox, 1939
- ROUND OF THE BASKERVILLES
20th-Fox, 1939
- MR. MOTO TAKES A VACATION
20th-Fox, 1939
- SON OF FRANKENSTEIN
Universal, 1939
- THE MAD EMPRESS
Paramount, 1939
- THE GORILLA
20th-Fox, 1939
- THE SUN NEVER SETS
20th-Fox, 1939
- CHARLIE CHAN IN PANAMA
20th-Fox, 1940
- JOHNNY APOLLO
20th-Fox, 1940
- CHARLIE CHAN'S MURDER CRUISE
20th-Fox, 1940
- THE GIRL IN 313
20th-Fox, 1940
- THE GREAT PROFILE
20th-Fox, 1940
- BOOM TOWN
MGM, 1940
- MAN-MADE MONSTER
Universal, 1941
- GHOST OF FRANKENSTEIN
Universal, 1942
- PARDON MY SARONG
Universal, 1942
- HIGHT MONSTER
Universal, 1942
- TO BE OR NOT TO BE
United Artists
- CAIRO
MGM, 1942
- STRANGE CASE OF DR. RX
Universal, 1942
- SHERLOCK HOLMES AND
THE SECRET WEAPON
Universal, 1942
- MAO DOCTOR OF MARKET STREET
Universal, 1942
- JUNIOR G-MEN OF THE AIR
Universal, 1942
- FRANKENSTEIN MEETS
THE WOLFMAN
Universal, 1943
- CAPTAIN AMERICA
Republic Pictures, 1943
- SECRETS OF SCOTLAND YARD
Universal, 1944
- LADY IN THE DEATH HOUSE
PRC, 1944
- HOUSE OF FRANKENSTEIN
Universal, 1944
- RAIDERS OF GHOST CITY
Universal, 1944
- FOG ISLAND
PRC, 1945
- CRIME INCORPORATED
PRC, 1945
- HOUSE OF DRACULA
Universal, 1945
- RETURN OF CAPTAIN AMERICA
Republic, 1945
- GENIUS AT WORK
RKO, 1946
- LOST CITY OF THE JUNGLE
Universal, 1946

END

EGYPT! THE GREAT DESERT... BURIAL PLACE OF THE ANCIENT KINGS! THREE ARCHAEOLOGISTS SEEKING KNOWLEDGE OF THE PAST, HAVE JUST MADE AN UNUSUAL DISCOVERY...

THE MUMMY

BUT SIR JOSEPH, WHAT MAKES YOU THINK THAT THIS MAN WAS BURIED ALIVE?

NOTICE HOW THE USUAL SCAR MADE BY THE EMBALMER'S KNIFE ISN'T THERE... THAT PLUS THE FACT THAT THE SACRED SIGNS HAVE BEEN CHIPPED OFF HIS COFFIN INDICATE THAT THIS MAN, IM-NO-TEP WAS SENTENCED, NOT ONLY IN THIS WORLD BUT ALSO IN THE NEXT, RIGHT, DR. MULLER?

YES... IN MY OPINION, THIS WAS HIS PUNISHMENT FOR SOME GRAVE OFFENSE AGAINST THE PHARAOH!

STORY AND ART
by
RUSSELL JONES
wallace
WOOD



SIR JOSEPH WHEMPLE, HIS ASSISTANT NORTON, AND DOCTOR MULLER EXAMINE THE INSCRIPTION ON A CURIOUSLY WROUGHT GOLD CASKET FOUND IN THE TOMB OF THE MUMMY...

"DEATH TO ANYONE WHO OPENS THIS CASKET, IN THE NAME OF AMON RA!" IT BEARS THE SEAL OF THE PHARAOH AMENOPHIS. GENTLEMEN! WE **DO NOT OPEN THIS CASKET!**

I RESPECT YOU AS AN EGYPTOLOGIST, DR. MULLER, BUT I THINK YOUR STUDIES OF THE OCCULT HAVE INFLUENCED YOUR JUDGEMENT! HOWEVER, WE'D BETTER WAIT, NORTON...

SURELY A FEW THOUSAND YEARS IN THE EARTH CAN TAKE THE STEAM OUT OF ANY OLD CURSE!



DR. MULLER WHOSE STUDIES OF ANCIENT EGYPT HAVE LED HIM TO BELIEVE IN THE EXISTENCE OF THEIR ANCIENT GODS, STORMS OUT IN A RAGE...

TSCHA!
WE CANNOT
SPEAK BEFORE
THIS CHILD... COME
OUT JOSEPH... UNDER
THE STARS OF EGYPT!
NORTON! DO NOT
TOUCH THAT CASKET!





NORTON DIED LAUGHING... AND THE WHOLE EPISODE WAS GRADUALLY FORGOTTEN... SIR JOSEPH RETURNED TO ENGLAND, VOWING NEVER TO SET FOOT IN EGYPT AGAIN. HOWEVER, TEN YEARS LATER, WE FIND HIS SON FRANK FOLLOWING IN HIS FATHER'S FOOTSTEPS. HIS EXPEDITION HAS BEEN SEARCHING IN THE VALLEY OF THE QUEENS, TO NO AVAIL...



THE STRANGER INTRODUCES HIMSELF AS ARDATH BEY, A MERCHANT, AND CLAIMS TO KNOW THE LOCATION OF THE TOMB OF AN EGYPTIAN PRINCESS NEAR THEIR CAMP...

ANK-ES-EN-AMON? BUT HOW DO YOU KNOW THE LOCATION? WE'VE FOUND A FEW PIECES OF CHIPPED POTTERY, BUT...

I HAVE STUDIED THE ANCIENT CHARTS... IF YOU GET WORKMEN FROM CAIRO, YOU SHALL SEE RESULTS WITHIN THREE DAYS.

ARDATH BEY WAS CORRECT, AND IN EXACTLY THREE DAYS THE ENTRANCE OF THE TOMB OF ANK-ES-EN-AMON IS UNEARTHED. FRANK IMMEDIATELY NOTIFIES HIS FATHER, WHO QUICKLY RETURNS TO EGYPT TO WITNESS THIS GREAT DISCOVERY...



LATER, AT THE MUSEUM IN CAIRO...

EXCUSE ME, SIR, BUT IT IS CLOSING TIME...

I DID NOT NOTICE THE PASSAGE OF TIME...



FRANK RECOGNIZES BEY AND GENTLY TOUCHES HIS ARM...

ARDATH BEY! WHERE WERE YOU WHEN WE OPENED THE TOMB?

A THOUSAND PARDONS BUT I DISLIKE BEING TOUCHED, AN EASTERN PREJUDICE!



I WAS REQUIRED TO GO TO CAIRO AT THAT TIME...

BEY WITHOUT YOUR GUIDANCE WE WOULD NOT HAVE MADE THIS GREAT FIND... THE MUSEUM WILL REMAIN OPEN ALL NIGHT IN YOUR HONOR!



AFTER FRANK LEAVES, BEY BEGINS A STRANGE RITE...



THAT EVENING, FRANK AND HIS FATHER ARE INTRODUCED TO A YOUNG LADY OF ENGLISH-EGYPTIAN PARENTAGE BY DR. MULLER... BUT SHE APPEARS PREOCCUPIED...

SIR JOSEPH WHEMPLE, FRANK WHEMPLE IS HELEN GROSVENOR, A PATIENT OF MINE...



AS FRANK TALKS TO HELEN, HE NOTICES THAT A STRANGE TRANSFORMATION HAS TAKEN PLACE...

HELEN -
MISS GROSVENOR -
ARE YOU ALL RIGHT?

OBLIVIOUS TO EVERYTHING, HELEN WALKS OUT INTO THE NIGHT AS IF IN A TRANCE...

HELEN ...
WAITS!



TAKING A CAB TO THE MUSEUM, HELEN TRIES TO GAIN ENTRY, MUTTERING IN ANCIENT EGYPTIAN...

W-H-O-T-E-P... ANK-E-S-EN-AMON... LET ME IN! LET ME IN!

YOU POOR KID! I'D BETTER TAKE YOU HOME!



THE FOLLOWING MORNING, THE BODY OF A MUSEUM GUARD IS DISCOVERED, AND NEXT TO IT, AN ANCIENT SCROLL...

WHAT TILL DR. MULLER SEES THIS!



SIR JOSEPH BRINGS THE SCROLL HOME, WHERE HE, FRANK, AND DR. MULLER EXAMINE IT AND PONDER ITS SIGNIFICANCE...

WHILE, UNKNOWN TO THEM, HELEN AND ARDATH BEY TALK IN AN ADJOINING ROOM...



SO YOU'RE ARDATH BEY! HAVEN'T WE MET BEFORE? OR... PARDON ME, MR. BEY... I HAVEN'T BEEN WELL... IN FACT, THEY TELL ME I TRIED TO BREAK INTO THE MUSEUM LAST NIGHT...

PRINCESS ANK-E-S-EN-AMON!

DR. MULLER, AFTER SEEING THE SCROLL, IS CONVINCED THAT IT IS THE SAME ONE THAT WAS STOLEN, ALONG WITH THE BODY OF IM-HO-TEP, TEN YEARS BEFORE...



ARDATH BEY! WE WERE JUST TALKING ABOUT YOU...

I KNOW... AND YOU KNOW WHAT I'VE COME FOR... WHERE IS MY SCROLL? I SENSE ITS PRESENCE...



MOIMENTARILY DEFEATED, BEY RETREATS. LATER, HE BEGINS AN ANCIENT DEATH CHANT FOR DOCTOR MULLER...



MULLER IS STRICKEN BY A HEART ATTACK! HIS SERVANT, NOW IN BEY'S POWER, STEALS THE SCROLL...



BEY HAS AGAIN GAINED CONTROL OF HELEN, AND IN THE MUSEUM HE DRESSES HER IN EGYPTIAN ATTIRE, AND BEGINS PREPARATIONS FOR THE RITUAL OF MUMMIFYING HER...



YES... YOU HAVE TRAVELED THROUGH MANY FORMS, THROUGH MANY AGES - BUT NOW, AFTER ONE NIGHT OF HORROR, YOU WILL BE MINE FOREVER! FOR YOUR LOVE I WAS CONDEMNED TO THE NAMELESS DEATH... YOU DIED AT THE HEIGHT OF OUR LOVE AND I STOLE THE SACRED SCROLL SO THAT I COULD RAISE YOU FROM THE DEAD. BUT I WAS CAUGHT, AND YOUR FATHER PRONOUNCED MY SENTENCE...

MEANWHILE, FRANK AND SIR JOSEPH HAVE DISCOVERED MULLER'S BODY AND SET OUT TO FIND HELEN...

I COULD RAISE THAT MUMMY, BUT IT WOULD ONLY BE AN EMPTY SHELL...

I... I'M YOUNG... I DON'T WANT TO DIE...



AS SIR JOSEPH AND FRANK BURST INTO THE ROOM, THEY ARE MET BY A BUNDLING FLASH!



THE END

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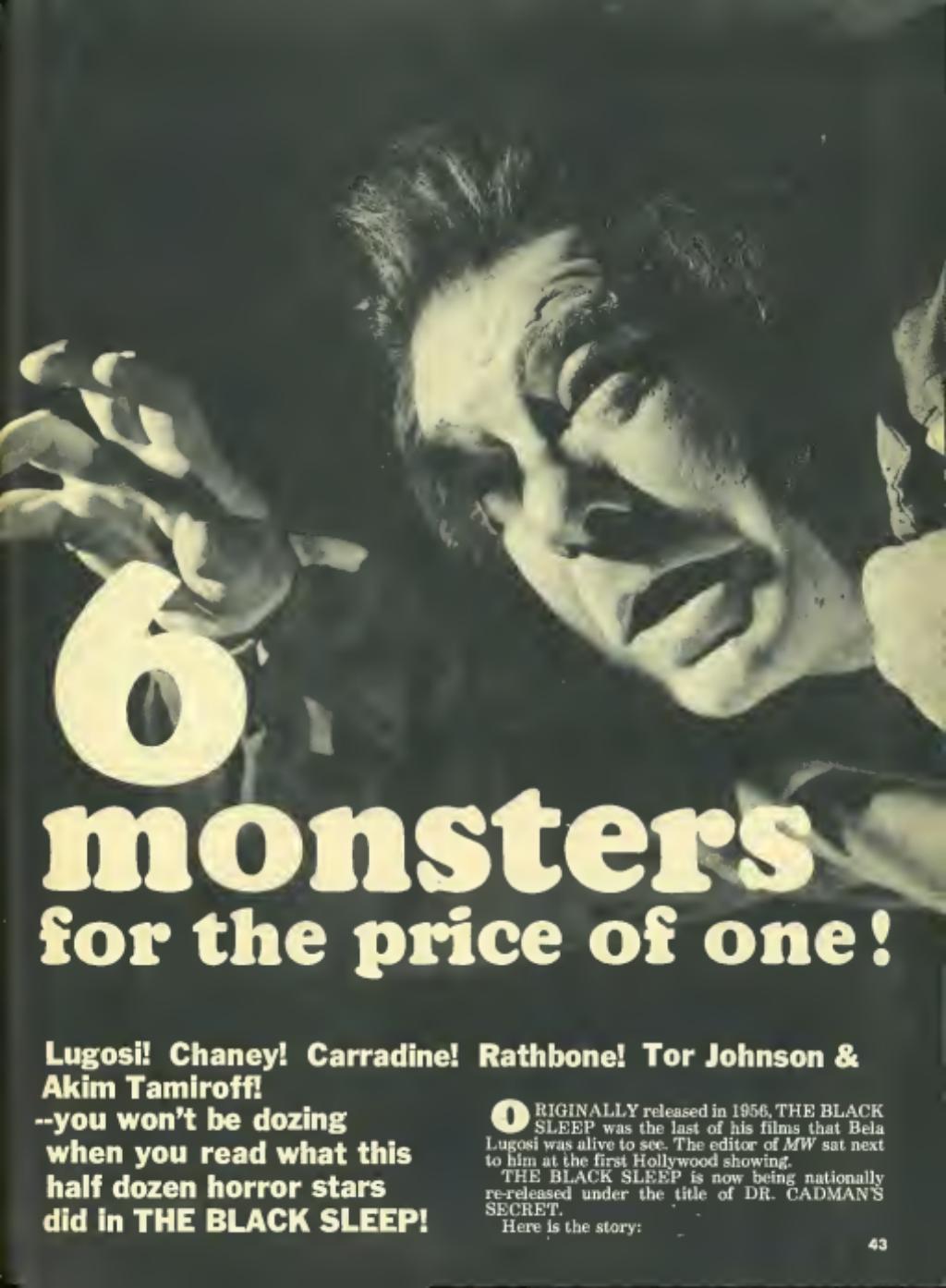
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**Lugosi! Chaney! Carradine! Rathbone! Tor Johnson &
Akim Tamiroff!**

**-you won't be dozing
when you read what this
half dozen horror stars
did in THE BLACK SLEEP!**

ORIGINALLY released in 1956, THE BLACK SLEEP was the last of his films that Bela Lugosi was alive to see. The editor of *MW* sat next to him at the first Hollywood showing.

THE BLACK SLEEP is now being nationally re-released under the title of DR. CADMAN'S SECRET.

Here is the story:

death in the tower

In the awe-inspiring Tower of London, in which many an innocent prisoner ate his last meal, Gordon Ramsay (*Herbert Rudley*) sits in grim silence. He, unjustly accused of murder and sentenced to hang for that crime, is visited shortly before the execution time by his former teacher Sir Joel Cadman (*Basil Rathbone*), a physician of noted repute (whether of good or had remains to be seen). Cadman has recalled Ramsay's great value as a medical assistant, and while he talks to him of the "old days," he secretly slips a quantity of black powder from the tip of his cane into Ramsay's drink. Cadman leaves, smiling somewhat cryptically.

Later, when the time arrives for his execution, Ramsay is discovered stiff & cold on his hunk—apparently dead. The executioner informs the snarling mob outside that now there is no need for a hanging . . .

Ramsay's body is claimed by a strange little Gypsy man called Odo (*Akim Tamiroff*), who is an artist & undertaker. Odo places the corpse in a coffin, taking it to his little shop in Downtown London, where Cadman joins him. Before long, Cadman removes a hypodermic needle from his bag, filling it with another mysterious drug, and he injects it into Ramsay's body. He & Odo grab tightly abold of Ramsay's cold-as-death arms, soon after which he begins to writhe & struggle violently. Then the struggling ceases, Ramsay—now revived—breathes heavily, and Cadman & Odo step back.

back from the dead

Ramsay's eyes open, but all he sees is shadows & blurred lights. Finally, everything becomes clear, and Ramsay is astounded to find himself in a coffin, with Cadman & Odo standing over him. He rises up, believing that the time for his execution has not arrived, but Cadman calms him by saying the execution was set for a few days before, and that he is now officially dead. After a brief moment, Cadman explains that he gave him a drug called *nindhantera*, or "The Black Sleep," famous in India for its effect of a deathlike sleep, but little known elsewhere. Cadman adds that if the antidote is not given before a certain time, the sleep becomes permanent—in other words, *real* death.

According to all official reports, Ramsay is dead, and in order to avoid suspicion, Cadman has Odo fill Ramsay's coffin with rocks and bury it. Cadman

The mentally disordered Mongo (Lon Chaney Jr.) is held at bay by brave woman.



requests that Ramsay serve as his assistant in some anatomical research at his home, and Ramsay—having nothing pressing at the moment (What do you expect? The guy's dead!)—agrees, altho somewhat reluctantly.

Cadman goes to his foreboding mansion along with his newly-acquired assistant, and they are greeted by the mute but sinister butler Casimir (*Bela Lugosi*). Cadman takes Ramsay into the laboratory to explain the methods & equipment he is to use, but the proceedings are interrupted by a loud scream.

The two rush out into the hall and watch as a large hulking hunchback named Mongo (*Lon Chaney Jr.*) relentlessly pursues a terrified young girl, Laurie (*Patricia Blakes*). Mongo tries to strangle Laurie but Cadman struggles to hold him while Ramsay stares on with horror.

Cadman shouts for someone called Daphne and his call is quickly answered. Daphne (*Phyllis Stanley*), an exceedingly dignified Victorian lady, scampers thru the hall. She finds that Mongo, having knocked Cadman & Ramsay aside, is choking Laurie, and she sternly confronts him with a command to stop. Mongo, seeing her, becomes less lethal, and his anger fades to mute remorse. He mumfles in an infantile manner, releasing Laurie, and rubs his face against Daphne's hand. He acts as if he were a naughty child who had been caught with his hand in the raspberry jelly jar. Red-handed, as it were.

Mongo is told to go by Daphne, and he obediently leaves. After the incident, Ramsay reveals to Cadman the reason for his bewilderment: Mongo bears a startling resemblance to a teacher he once had in medical school. Cadman increases Ramsay's confusion by informing him that Mongo is (or, rather, was) that same teacher, who was stricken by a mental disorder. Every time Mongo sees Laurie, Cadman explains, he goes into a destructive rage, seeking to destroy her.

the truth about Mongo

Cadman departs for bed, and Laurie knocks on the door of Ramsay's room. Ramsay opens the door, and, seeing the girl, recognizes her as the one Mongo had attacked. She comes in and thanks him for trying to help, and she confesses that Mongo is, in truth, her father! Ramsay is puzzled, and inquires why, then, he tried to kill her. Laurie reveals that Mongo, when he was normal, never hated her. On the contrary, he cared a great deal for her, even the her birth resulted in the death of her mother, Mongo's beloved wife. However, Cadman performed a somewhat unusual operation on Mongo, thereby releasing a deep resentment for her. In addition, Daphne reminds him of his late wife.

For one reason or another, Cadman returns to see about Ramsay, and is disturbed to find Laurie talking to him. He realizes that she may reveal a hit too much to Ramsay.

enter Bela

As Laurie continues her story, indirectly condemning Cadman, Casimir (*Bela*) enters, giving Ramsay a bed-warmer, and she immediately becomes as silent as the mute Casimir. After his departure, Laurie warns Ramsay that Casimir may be mute, but his sense of hearing is acute. She



The Thin Monster & Fat Monster join forces against the forces of evil in the House of the Black Sleep.

leaves, and he, confused more than ever, feels that the mysteries of Cadman's abode are being compounded at an amazing rate.

The following day, Cadman introduces Ramsay to what is to be done. He brings him into the laboratory, pointing out a large drawing of the brain, a portion of the body whose parts & their functions are practically unknown at this time—the late 19th Century. Cadman tells him that he has endeavored to study & map the brain, seeking to classify each tiny cell. Even today, this has not been complete. Ramsay wonders why he is so zealous in his search, and Cadman says that he wishes to eliminate the diseases of the brain, of the mind, and cure mankind of all misery & infirmity. But presently he reveals the *real* reason—

dr. cadman's secret

Cadman takes Ramsay to a room of the castle in which Daphne is combing the long golden tresses of a beautiful girl who lies on a bed as if in a trance,

her eyes wide open but motionless. She is his wife (*Susanna Gardner*), who was stricken by an unknown ailment 8 months before, shortly after their marriage. Cadman is ruthlessly determined to learn all the brain's secret in order to be able to release her from her zombie-like perpetual coma.

Meanwhile, Odo arrives downstairs, bringing with him a sailor (*Geo. Sawaya*) who has fallen under the influence of The Black Sleep. Odo carries him into the laboratory, placing him upon the operating table.

Cadman, intending to use the sailor as his latest experimental subject, but needing an assistant, forces Ramsay to help him in his mad venture. The two go to the laboratory, where all is ready for the tests, and Cadman explains to him the meaning of the symbols (Cl, M5, etc.) he has written on the drawing of the brain. Each symbol represents a part of the brain which has been properly mapped & studied. So far, he has discovered the regions which control sight, speech, hearing, reason, etc.



Everybody wants to get into the act at the end of **THE BLACK SLEEP** as they all wind up doing the Twisted Mind Twist.

man-made zombie

Cadman operates on the sailor, sawing away the side of his skull with a Gigli saw, revealing the brain. The sailor, however, is under the Black Sleep and feels no pain. Cadman then has the nurse Daphne turn the crank that activates the Leyden jar's primitive form of electrical current, flowing thru wires to electric probes. He shows the amazed Ramsay that the brain controls all functions of the body as he touches various regions of the exposed brain with the probes. The mild electric shock activates the motor neurons, and as Cadman touches one area, the sailor opens his eyes; as he touches another, the sailor makes groaning sounds; and as he touches still another, he lifts an arm.

Cadman, finished with the demonstration, repairs the sailor's skull and has Daphne take the man thru a secret passage to a place in the depths of the castle where his recovery is to take place.

new victim needed

Later, Cadman notifies Odo that he must have a female "patient" for his next experiment within the next few days. And Odo, always willing to make a dishonest dollar, returns to his shop with a middle-aged female (*Claire Carlette*). Odo flatters her with praise for her nonexistent charms and finally convinces her to pose for a portrait. She is slightly reluctant but at last consents—with the aid of a glass of whiskey . . . in which is the Black Sleep. Soon she falls into the trancelike state but before Odo can rush her to Cadman there is a knock at the door. Odo hurriedly pushes the bed with the woman into the wall, and everything looks perfectly normal. He answers the door and finds it's the police, who are searching for the woman. They had gotten a report that she was last seen with him and so they want to take Odo to headquarters for questioning. Odo willingly goes with



Looking somewhat like a bold Frankenstein monster, this unconscious victim is about to undergo weird brain operation.

them, contending that he never saw her and knows nothing of her.

the chamber of horrors

That night, as Ramsay sleeps restlessly, he sees a terrifying vision: the sailor, transparent & ghost-like, walks thru the closed door, his face hideously mutilated & deformed, and he pleads:

"Help me, Doctor. For the sake of humanity—help me!"

Ramsay awakens in a sweat but the apparition is gone. Deeply disturbed, he rushes to Laurie's room and wakes her up, telling her of his dream. She feels that it is the proper time to reveal to him a secret, so she leads him thru the secret passageway. Laurie tells him that Cadman possesses a weird sense of humor. Finally, the two reach the bizarre chamber where Cadman's former "patients" are kept.

Almost immediately Ramsay & Laurie are confronted by a shaggy, bearded, staff-bearing character (*John Carradine*) in a long tattered robe. He inquires as to how the Crusades are progressing, and Ramsay tells him that history says the Crusades were successful. The old man is overjoyed, crying that finally he will be released from prison by Richard the Lion-Hearted's Crusaders. He is apparently one of Cadman's experiments.

Ramsay & Laurie leave the demented "Crusader" and move on thru the chamber, approaching a series of stalls. In the first one they find the sailor—looking exactly as he had seen in his dream. His scalp is stitched and his face is twisted horribly.

Lugosi's last role . . . as the mute manservant.





The Sinister Dr. Cadman (Basil Rathbone) and Odo the Gypsy (Akim Tamiroff), a man of strange "undertakings".

He turns to see Ramsay, and immediately he walls "Help me, Doctor!" He holds out the chain between his hands, just as in the dream, and Ramsay is moved to release him. But as soon as he enters the stable-cell, the sailor attacks him, choking him with the chain. Ramsay manages to fight his way free after a struggle.

The two move on to the next stall, in which they find a figure partially hidden in a robe. From what is seen, it appears to be a perfectly normal woman (*Sally Yarnell*) but, cackling weirdly, she hurls the robe from her body, revealing that she, too, is as hideous as the others: she has only scant patches

of hair on her gleaming bald head, and hair grows also on her neck & arms. And she is of course totally insane.

monstrous discovery

Ramsay & Laurie continue their fearful way to the next stall, where Ramsay is astounded by its occupant: there, sitting solemnly with his eyes upon the ground, is none other than Currie (*Tor Johnson*), the man he was accused of killing! Ramsay calls his name, and the wretched Currie turns

his face upward—exposing sightless eyes without pupils. He, too, is a victim of Cadman. Now it all becomes clear to Ramsay: the brain chart in the laboratory was marked with symbols that denoted each of the victims from whom had been gathered a tiny bit of knowledge.

Mongo had been deprived of his memory . . .
Casimir of his speech . . .

And Currie of his sight.

Thus Cadman had been able to map the regions of memory, speech & sight in the brain.

Ramsay believes that, if he brings Currie to the authorities, his name will be cleared, so he takes the key to that dungeon down from its nail, and is about to release Currie from his chains . . .

Meanwhile, upstairs, Odo returns, bringing with him the woman in The Black Sleep, and Cadman hurriedly examines her. She is dead—really dead! Cadman tongue-lashes Odo for his carelessness and he defends himself that the police kept him too long. Odo reveals that already Scotland Yard is becoming suspicious of him, of his dealings with Cadman, and he feels that they have been watching him very closely. Cadman is furious and declares that he must have a female subject *immediately*—so he decides upon Laurie.

captured by a madman

Ramsay enters Currie's stall with a key but suddenly the door of the dungeon is thrust open and Cadman & his crew enter. Cadman is holding a pistol and he orders the two to come with him. Ramsay, startled, drops the key in front of Currie, and he & Laurie are herded by Cadman up the stairs.

Cadman straps Laurie to an operating table, carefully giving her an anesthetic, and Ramsay is imprisoned in the laboratory with her. And, as an added precaution, Cadman leaves Mongo there to guard the two. Laurie now is quiet & still so Mongo does not disturb her.

But sometime later Laurie awakens, opens her eyes & begins moving. Mongo sees this and, screaming bestially, attacks her.

Ramsay leaps at him, trying to prevent the brute from choking her, but he is hurled aside. He sees a jar of chloroform nearby and quickly wets a rag with it. He then rushes at Mongo, holding the rag before his face, and Mongo struggles with animal-like fury but soon collapses from the fumes.

As Mongo lies unconscious beside the operating

MIGHTY TOR!





The monstrous Curry (Tor Johnson) is examined by Herbert Rudley, as Patricia Blake looks on.

table, Ramsay hurriedly unties Laurie.

At this time, Currie has sensed that the key is near, and he gropes blindly thru the hay on the floor. Finally he finds the key and rises to his feet again. There is now a horrible look of joy upon his bashed face.

As Ramsay releases Laurie, the less-than-human Mongo again rises to his feet and seizes Ramsay. Ramsay is caught off guard, and as Mongo chokes him, all hope is lost, but—

Suddenly, the laboratory door bursts open, revealing the whole demented horde from the dungeon below, led by the "Crusader." He sees Mongo and orders his followers:

"Kill the infidels! Kill! Kill!"

Currie, the sailor & the demented woman attack Mongo, overpowering the struggling brute-man, and during the fighting, Ramsay & Laurie flee.

Cadman decides that the time is right for him to operate on Laurie & his wife—to transplant Laurie's brain into the body of his wife! He sends Daphne to feed the "patients" in the dungeon, and she goes to the living room with the tray. There, she enters thru a secret panel in the fireplace, but the shaggy "Crusader" is waiting for her. He beats her with his staff and she is forced into the flaming

hearth. Her clothes afire, she runs blindly thru the hall, flames enveloping her as her screams shake the castle.

death of the demon doctor

Scotland Yard comes to the rescue. The policemen arrest Odo & Casimir. Cadman, prepared for the operation, has carried his wife up a flight of stairs to the laboratory.

But before he can even reach the operating table, the demented horde meets him, and he is terrified to find them free.

The "Crusader" sees Cadman and screams to his followers that he is the Arch-Infidel, and the group pursues him.

Cadman flees, his wife in his arms, down the stairs, but he ultimately plunges off the last step, 7 feet off the ground, to his doom.

Ramsay & Laurie are taken away to safety, and Odo—whose name means "cat"—tells the arresting officer that he still has about 4 of his 9 lives to go.

And the terror of *nindhanteria*—The Black Sleep—is temporarily ended. Who will be the next to discover its secret?

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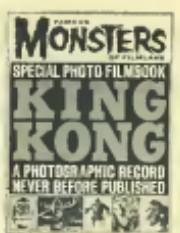
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TERROR TALK

By
BILL OBBAGY



SOMEWHERE in Southern Ohio there lies an obsolete little hamlet—between Canal Winchester & Carroll, I believe—on State Route 31.

The name of the little town is Chaney's Corners—which struck me as being quite a coincidence at the time I was there.

"I suppose," said my companion, "if people can name a high school after Jack Benny . . . they can name a town after Lon Chaney."

"He was, of course, referring to the small midwest town, which, for some reason, decided to name its newest junior high school after the famous tv-radio comedian.

But what of Chaney's Corners? Could it have been named after Lon Chaney? Naw. The possibilities were too remote.

It bothered me, tho, not only in the hours that followed but the days. So I wrote to the State Department in Columbus, hoping for some details on exactly how the place got its name, and when.

The State Dept. wrote back in a couple of weeks and I nearly fell off my coffin when I read over the facts they'd dug up for me.

Chaney's Corners, indeed, has a connection with the late horror film star. According to authorities, it's the actor's ancestral home!

The mere fact that the little place was the former home of Chaney Sr.'s father is its only bid for fame. Relatives are still said

to be living there—or, at least, still own the homestead.

Altho the elder Chaney expressed a great interest in the farm where his father was born, he never had the opportunity to visit there, because of his untimely death in 1930.

OUR BEAST wishes to Vincent Price, who recently celebrated his 53d birthday. Here's hoping he's around to haunt the silver screen for another 53!

LUNA the Vampire Woman (Carroll Borland), female co-star with Bela Lugosi in *MARK OF THE VAMPIRE*, was Guest of Honor at a showing of the film at a recent meeting of the Count Dracula Society in Hollywood, and fascinated an audience including Bert L. Gordon, actor Geo. Kennedy, author Fritz Leiber and Richard Sheffield (last man to see Lugosi alive) as she spoke to the group at length about her experiences in the film and with Lugosi on the stage in *DRACULA*. Afterwards members were invited to visit the home of this magazine's editor.

RICHARD BASEHART will star in 20th-Century Fox's TV series, *VOYAGE TO THE BOTTOM OF THE SEA*, to be aired each Tues. nite this fall.

VETERAN ACTOR Francis Lederer, who



NEWS FROM THE GHOUL GAZETTE

played a modern-day vampire in *RETURN OF DRACULA*, and took a stab at another horror film, *TERROR IS A MAN*, today coaches a drama school.

RECENTLY, HORROR film producers James H. Nicholson & Samuel Z. Arkoff, heads of American-International Pictures, were honored as "The Producers of the Year" at a Hollywood banquet thrown for their benefit.

Comedian Morey Amsterdam was to step up to the speaker's rostrum and deliver some witticisms, after having been "Introduced" by Vincent Price. But someone along the line pulled a "hoo-hoo."

Price, sitting on a casket, with its lids bobbing up & down, "spoke" to the audience from the screen.

At a given signal, he was to point to a real casket on the floor of the hotel's ballroom, and Morey Amsterdam was to jump out.

All was in readiness; rehearsals, testing of lens, distances measured for perfect illumination and projection and—above all—the services of an expert projectionist.

"The ballroom was filled" reported one witness. "The house lights dimmed and the film began. Suddenly, after a few minutes of screen humor, the sound started to drag, the house went completely dark, the screen went blank."

A befuddled projectionist began to dismantle the projector. He checked the arc lights. He checked the lens. He checked the film for a break. Then, he discovered, much to his embarrassment, that a waiter had kicked out the electric plug from the wall!

During all the confusion, they forgot about Morey Amsterdam—who was still waiting for his cue, down there in the coffin.

The continuity of the well-planned "hit" had been broken, but the show went on. They began the movie from where it left off.

Amsterdam, after finally getting the cue and leaving his stuffy casket, came to the front and mopped his brow.

"When you are lying in a casket you think many things," he told the group. "I kept saying to myself: 'I am not dead, what am I doing in the casket? If I am dead, then how come I have to take a drink so badly?'"

BELA LUGOSI JR. was among 224 new lawyers recently admitted to the profession in California by the State Supreme Court at its quarterly session. "But no criminal law for me," said Dracula's son; "after all, considering the roles my father made famous, that would be a little too much, wouldn't it?" Bela Jr. will handle business problems only.

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TEENAGE WEREWOLF

A new mask just created in answer to the many requests we've had for a real live werewolf character now so popular with the teenagers. Colorful, hairy, and ferocious! Mouth opens showing seven razor-sharp teeth! Only \$1.49. Circle No. 25.



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COVERS ENTIRE HEAD!

This horrifying heavy rubber mask was worn by our Frankenstein on the cover of Famous Monsters #1. It's the Super De-Luxe version of our Frankenstein face mask and covers the entire head. Impossible to tell who you are when you wear this eerie green Hollywood shocker! Has red lips, scars and silver bolts on neck & forehead. Black hair. Only \$3.98. Circle No. 17.

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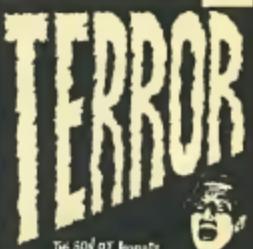
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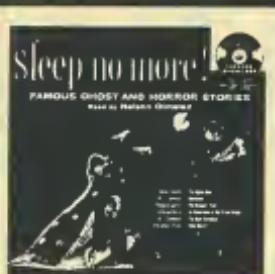
NIGHTMARE, ANTONET! You've heard of records in a humorless vein — well, this one comes in a vein of **ROCK IN A SUGAR VINE**. A frightening narrative from the stories of the old master of horror himself — Edgar Allan Poe. **THE PIT AND THE PENDULUM** is enough to scare you to death, but wait until you hear **THE TELL-TALE HEART** — one of Poe's best and most terrifying stories. Long Play Album. Only \$1.98.



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Once watched the outside world—and screams for revenge.



THE HUNCHBACK OF NOTRE DAME. As you start to build this greatest of all Monster characters, you will see not only the physical ugliness, but the beautiful soul that made Lon Chaney's performance a great classic. QUASIMODO, the HORROR, is on the block in the city square. A vicious rope hangs around his neck. His hands are in chains, his throat is parched with thirst. He looks up in ghastly fear at his tormentors.

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You'll shake! You'll tremble! You'll shudder with delight as you assemble these authentic, life-like kits of the most marvelous monsters that have thrilled and chilled audiences over the past 30 years on the "silver screen." These perfectly scaled model kits are made of styrene plastic by Aurora, quality manufacturer of scale model hobby sets. All models stand 12"

tall and come complete in every detail, just as you see them here. Each model has approximately twenty-five separate pieces complete with all the exciting touches. You paint these yourself with quick drying enamel, and when you're finished, the menacing figures seem to come to life and look as if they'll start parading around your room.



THE MUMMY—You'll be delighted at the musty smell of old Egyptian tombs. The real life death-like look with fascinates you as you put the Mummy together. BE CAREFUL how you place the sacred stones that contain the magic signs—or there can be trouble. The snake—but you know all about that... don't you?



WOLF MAN—In all his gory splendor, arms upraised, ready to clutch his next victim. Complete in every detail, this kit when you assemble it... before you run out of the room, is a detailed scale model of "WOLF MAN" surrounded by his favorite playmates.



THE CREATURE FROM THE LAGOON—We dare you to put this one together. Horror-fresh, straight from the water. Assemble with caution so that you don't stab yourself on the razor sharp claws. Watch the head as you attach it... sharp teeth.



FRANKENSTEIN—This great model is made up of 25 separate parts. When complete it stands over 12". You paint it yourself with quick drying enamel, and when finished the menacing figure of the great monster appears to walk right off the GRAVESTONE base that is part of the kit.



DRACULA—The count of mid-night, hands stretched out in his famous "Terror Stance," looks at you with chilling eyes and grasping hands. Tong-like teeth hunger for the taste of blood. In a twisted tree hang two of his favorite bat pets.

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THE VAMPIRE BAT

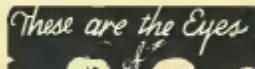
At last, available to collectors is this all-time chill special starring Lionel Atwill and Fay Wray. Reunited in this film after their success in "DOCTOR X" and "MYSTERY OF THE WAX MUSEUM" (original version of "HOUSE OF WAX"), Atwill and Wray head a major cast including Melvyn Douglas and Dwight Frye. This 1933 production is loaded with Vampires, weird characters, mad scientists and all the other film fiends that you'd expect in a super-shocker. The fangs of "The Vampire Bat" are sharp as its victims soon find out. Now YOU find out what this is all about. Full 200 feet only \$4.95.

TERROR OF DRACULA

The original 1922 version of "Dracula" now comes to the home screen. Adapted from the German classic "NOSFERATU", you'll see one of the screen's weirdest characters as the vampire king. Filmed in the days before Bela Lugosi ever put a cap on, shock comes after shock as the film unreels. This is horror's hottest half-hour in a huge 2-reel show. Super 400' version now only \$9.95.

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Here is the original trend-setting horror classic. The COMPLETE film that inspired 20th Century Fox's recent "Caligari" remake. Considered by many to be "the weirdest film ever made — past, present or future", many shockers have gotten their ideas here. Starring Conrad Veidt, Werner Krauss and Lili Dujourie this motion picture ranks on many lists as one of the "ten greatest films ever made". If you have never seen this COMPLETE production, you have never been chilled as "CALIGARI" will chill you. A rare item for any collection, this is a horror MUST. COMPLETE FIVE BIG REELS — 1000 feet running 1 1/4 hours Only \$34.95



THE VAMPIRE BAT



THE VAMPIRE BAT



THE VAMPIRE BAT

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A space ship falters in flight and spies to earth with its mysterious master visitors. A brave scientist battles against time to send the unearthly man-stars back to outer space.

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Dracula, The Wolf Man, and even The Invisible Man join forces in this comedy shocker! Watch the daffy chain-reaction of fun as somebody dreams up the idea of using Costello's "brain" for the monster.

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Here's your cup of tea . . . an eerie, spine-tingling, nerve-chilling story of your two favorite all-time great monsters. Frankenstein and Wolfman will fill your cup with terror and send you to bed to dream of happy nightmares.

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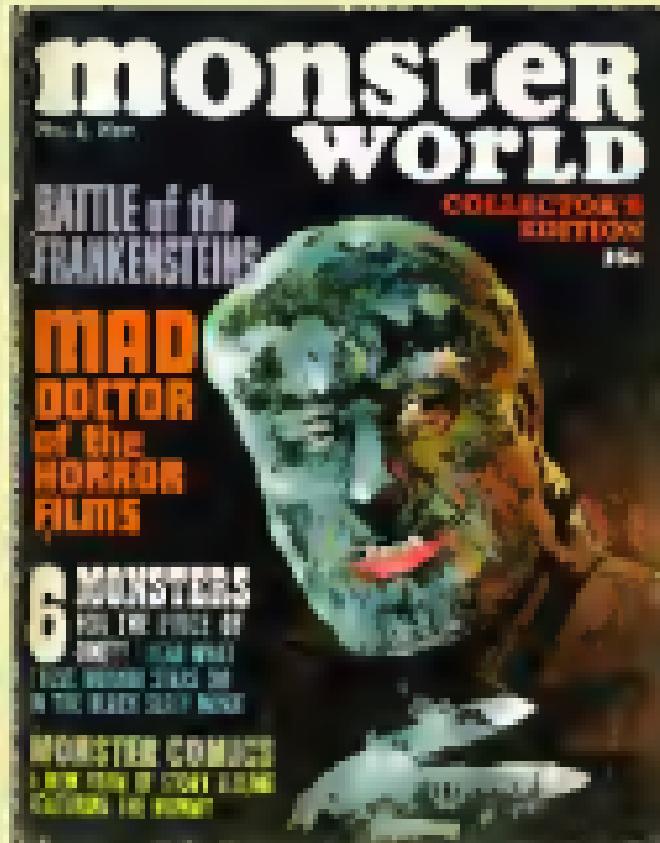
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